

Johnnie Johnson

The Real Johnny B. Goode

by Danny McCue

While compilation albums such as the 1988 *Chuck Berry — The Chess Box* (Chess/MCA CHC6-80,001) are meant to represent the accomplishments of the man whose name appears on the front and side of the box, providing audible bookends to an era, contained therein are also the sounds and musical heritage of the sidemen.

What would the Eric Clapton box be without the influence and musicianship of Jack Bruce, or the Benny Goodman box of a few years back without Lionel Hampton, Gene Krupa or Teddy Wilson, each an exceptional artist in his own right?

Much the same can be said about Johnnie Johnson, who brought to the vast majority of Berry's Chess sides not only his jangly blues-tinged triplets, but the inspiration of years of listening to Earl Hines, Count Basie, Meade Lux Lewis and Pinetop Smith, shaping their sounds with his own sense of rhythm and intuition.

There weren't any musicians in the family before Johnson was born in the coal-mining town of Fairmont, West Virginia in 1924. In fact, they didn't even own a piano until after Johnson's seventh birthday.

But upon its arrival it was discovered that without benefit of a single lesson, Johnson could duplicate the sounds that he had heard around his neighborhood. It wasn't long before he was sneaking out at night to hear the blues pianists that played at local house parties. Shortly after that, he began playing some of those same parties himself, but did so cautiously so as not to raise the suspicion or ire of his God-fearing mother.

After his discharge from the Marine Corps in 1946, Johnson's career as a performer began in earnest. After settling for a time in Detroit, he moved to Chicago briefly and then on to East St. Louis, a section of the metropolis cut off from the city proper by the Mississippi River. It was there that he would form what would come to be called the Sir John Trio and it was there, shortly after Christmas 1952, that he hired a guitar player who alternately fancied himself as either a singer in the tradition of Nat "King" Cole or a guitarist in a big band like Charlie Christian. The newcomer filled in for the Trio's departed sax player on a New Year's Eve gig at the Cosmopolitan Club. With Chuck Berry in the band, the Trio's fortunes would never be the same.

A trip to Chicago and a tip from Muddy Waters sent the Trio to the offices of Leonard Chess and the record label that bore his surname. By this time, early in 1953, Chess, which had had moderate success with recordings by Muddy Waters, Howlin' Wolf and Jimmy Rogers, had begun to branch out and would shortly release records by the Moonglows and the Flamingos, sweet-voiced harmony vocal groups. What the Trio had to offer Leonard Chess was a new kind of blues, based on a shuffle, but flavored by the country music that emanated out of Nashville.

On their second trip to Chicago, after hurriedly completing a proper demo tape, the Trio walked down the hall to the rear of the building that held the offices of Chess Records and walked into its first proper recording studio. They cut two songs that day in the 80-by-30-foot studio, for which Leonard Chess's windowed office served as control room. "Ida Red" was renamed "Maybellene" before the end of the session and "Wee Wee Hours" was a song destined to remain one of Johnson's favorites, a performance generally acknowledged as being among his very best.

Besides his work with Berry, Johnson spent much of the early '60s working with guitarist Albert King in the St. Louis area, and guested on a few recording sessions. He spent the bulk of the '70s fronting his own band in nightclubs.

Keith Richards inadvertently made him a movie star in 1986 by featuring him prominently in the Berry concert film *Hail! Hail! Rock And Roll!* Johnson returned the favor by guesting on "I Could Have Stood You Up" from the Rolling Stone's solo debut *Talk Is Cheap*.

Late in 1987, between the movie and his third tour of Europe with the Oliver Sain Blues Band, Johnson began work on his own solo debut LP. Released last autumn on the independent Pulsar label, *Blue Hand Johnnie* is a collection of rhythm 'n' blues standards, culminating in his own version of "Johnny B. Goode" (a song that Berry has said Johnson inspired). It's pure Johnnie Johnson, loose, relaxed and impossible to mistake as anyone else's sound.

Self-effacing yet accessible, an enthusiast, rather than a purist, to this day Johnson is the kind of player who'll sit in with a jazz band if he

thinks he's playing too much of another kind of music, and the kind of player that makes other players, particularly guitar players, sound not just good, but better. It's little wonder that Chuck Berry exhorted him to "Go, Go, Go" in his most famous song.

Goldmine: How did you start playing the piano?

Johnnie Johnson: My mother claimed it was a gift from God for this reason:

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Johnnie Johnson

JOHNNIE from page 30

She bought a piano when I was about seven years old and after the movers brought the piano in the house and left, I sat down and went to playing it. I was just playing a perfect tune, and my mother just went to crying. This is when she said it was a gift from God, so to bring it right to the point, I've been messing around and playing piano since I was about seven years old.

Goldmine: What kind of music were you playing as a child?

Johnnie Johnson: I was pretty much just playing the standards that were out at the time, like "Chopsticks" — the things that a little kid could learn by music, I was playing by ear. I could hear a piece of music and then just sit down and start playing it.

Goldmine: Did you ever learn how to read music?

Johnnie Johnson: I can read chords, but I can't spot read, that is, note for note. Like if somebody would bring a sheet of music into a club where we were playing, I couldn't play it right off the bat. I'd have to play the chords on the music. So I can read chords, but that's my limit.

Goldmine: During your formative years as a player, was there ever any one person that you'd single out as a primary source of information?

Johnnie Johnson: No, I never did have a teacher; what I learned was all self-taught. There were some instances where another musician would explain a chord or two to me, like, 'This is B flat 7th' or 'This is B flat 9,' but that was about it.

Goldmine: When did you start playing in clubs?

Johnnie Johnson: Well, I first started playing in clubs after I got out of the Marine Corps, in 1946. I started playing in clubs in Detroit. Then I left Detroit and went to Chicago, where I got a little more experience playing in clubs and was making a little more money, and then eventually I left Chicago and came to East St. Louis.

Goldmine: Were these primarily segregated clubs that you were playing in?

Johnnie Johnson: No. Now, this was in mostly black neighborhoods that had these dinner clubs and things. From 1953 on up, there didn't appear to be that much segregation going on because I played in a lot of clubs where white and colored were having dinner or whatever together, so it wasn't real segregated. But some sections of the city or places I went were...I remember being on the road with the first big show that I went out with, the Buddy Johnson Band. Sometimes we'd have to play two shows, one for the black audience and one for the white. Some

places we went, we couldn't even get a hotel; we'd have to sleep with the families, black families, that lived in the towns where we'd play. So many of them would take a different band member into their homes and that's how we would spend the night. Lucky it's not that way now, anywhere you play you can stay.

Goldmine: What made you decide to move to East St. Louis?

Johnnie Johnson: I had a brother there and he got me a job working with him at the Pennsylvania Rail Road Freight House. In time I met a lot of musicians and then I got on a bill at a club.

This particular club was called the Cosmopolitan, where I hired Chuck Berry to work with me because I was a man short and Chuck replied by coming to work with me and we've been together ever since.

Goldmine: What kind of situation was the band in around the time that you hired Berry?

Johnnie Johnson: We were recognized as a group and were well liked, but adding this guitar and replacing the saxophone, it was something different and Chuck had more of a flair for showmanship than the fellow he was replacing. Chuck came in there clowning; what I mean by clowning is he had this little thing he did called the 'buggy ride.' He would pantomime, in other words, and that held the people's attention. Then he came up with the duck walk and the type of music he was starting to write and all this was different, so it went over very big.

Goldmine: Do you remember the first time you saw Chuck do the duck walk?

Johnnie Johnson: Yeah, it was at the Cosmopolitan in 1954, before "Maybellene" had come out, and he used to do this across the stage and the crowd of people in there would go wild.

Goldmine: What was your reaction to it?

Johnnie Johnson: Oh, I liked it, because it was funny to me. I had never seen anything like that, y'know, it was real comical to me.

Goldmine: Was the shift in emphasis in the band, from piano to a more guitar-oriented sound, a subtle one, or did it happen all at once?

Johnnie Johnson: Well, when I hired Chuck he was playing shuffle boogies and guitar boogies and he started this rock 'n' roll stuff, y'know, he started providing the songs almost immediately. Like there was this piece called "Ida Red." It was a western tune that Chuck wrote and we had been playing, but when we went over to see the Chess Recording Company in Chicago and Leonard Chess heard it, he liked the song, but not the name. There was a mascara box laying on the floor in

the corner of the studio and Leonard Chess said, "Well, hell, let's name the damn thing 'Maybellene.'" That's how "Maybellene" got its name, off a discarded mascara box. You probably know the rest of the story from there.

Goldmine: Were you a songwriter yourself at that time?

Johnnie Johnson: No, I'm not a writer at all. I've got some ideas of my own on this album I've got out now, but back then I was just playing what the other people were playing and adding my own stuff to it.

Goldmine: How would you go about learning Chuck's songs when he'd come in with a new batch of material? How would the band assimilate it?

Johnnie Johnson: It was simple. It was just a shuffle, y'know, playing a blues and a shuffle, a rock 'n' roll tune and a shuffle, and they were practically patterned all the same. They would just be in different keys.

Goldmine: How would you go about developing your piano parts?

Johnnie Johnson: Well, I could just feel it, I mean, I almost knew what he was going to play before he played it. We had, I guess, what you'd call vibes. He could follow me when I'd take a solo and give it a background that really made the solo stand out. And when he was taking his solo or singing, I knew just what to play behind him so that it would blend in just right. That's the best that I can explain it.

Goldmine: What would actually occur in the studio when you recorded songs like "Little Queenie," "Carol" or "Roll Over Beethoven"?

Johnnie Johnson: Okay, in the studio, when we were getting ready to record, they'd get a soundcheck on all this and adjust the balance for each instrument while we'd be running over the song two or three times to feel out what

Chuck was saying in the tune or what he was thinking of. Then when we'd actually start recording, we'd try to take the least amount of cuts of it as we could; the idea was that they were trying to keep you from being tense.

Like with me, I remember too well how nervous I was going in to do our first record, "Maybellene" and "Wee Wee Hours." I was scared I was going to hit the wrong key and mess up the recording, but after that session, once we established that we'd have this little rehearsal before, it became very relaxed and it would take maybe three or four cuts and the record would be made.

Goldmine: So you don't really remember anything extraordinary occurring in the studio on any of those sessions?

Johnnie Johnson: Well, certain things would go down this time that didn't go down the last time, but generally speaking, it was just the same old routine when we'd be in recording. I mean, sometimes Chuck would call for something during the recording and that would have to be blotted out. You didn't have all this modern stuff that they've got now; back then you had to take it step by step. But no, nothing extraordinary ever happened; they were all just routine recordings.

Goldmine: Do you remember how your piano was miked in the studio in those days?

Johnnie Johnson: Uh huh, it was an old upright piano and they put the mike in back of it.

Goldmine: Would you do that yourself or would someone else do it for you?

Johnnie Johnson: Oh, no, the people at the Chess Recording Company would make all the arrangements for the amplifiers and the microphones and things like that, and they would adjust the mikes to where they would get the best sound.

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Chuck Berry with Johnnie Johnson at the piano

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Goldmine: Do you have a particular favorite recording among all the ones you did with Chuck Berry?

Johnnie Johnson: (laughs) That's got to be "Johnny B. Goode," because he specified in his autobiography that it was written for me. So, yeah, that's my favorite and "Wee Wee Hours." Now that one is one of my pleasures.

Goldmine: What was it like working with Keith Richards?

Johnnie Johnson: Well, I only worked with Keith in the movie and then just last year, when I went to New York to record "I Could Have Stood You Up." All this was great. He didn't let me want for a thing. I enjoyed being with him; we didn't get a chance to go out anywhere, but it was fun working with him in the studio, making the recording.

Goldmine: Keith plays a lot like Chuck. Is there any real difference in playing with one or the other?

Johnnie Johnson: No, it's very similar. It's about the same. No difference, none whatsoever.

Goldmine: Do you find that you have people saying to you "I can't believe you played on all those records"?

Johnnie Johnson: That happens quite often, especially since the movie. Like,

I was in Cologne, West Germany and this fellow who was driving me to the studio says, "I just saw you on video today." He said, "Oh, my God, here I am with Johnnie Johnson. He's riding in my car. I'm sitting beside Johnnie Johnson." I mean, this went on, like I wanted to tell him "Hey, y'know, there's nothing exciting about that." He had a group too — he played piano — and said he'd been copying my piano playing for years; he played a tape for me and it was just like sitting down and listening to myself play; I mean he almost copied my music note

for note and I think I was more thrilled by that than he was in being in my company. To think that somebody thought enough of my playing to make a carbon copy of it. It makes you feel so good to know that your music is accepted by the younger kids.

Goldmine: When you look back over your career, what stands out in your mind?

Johnnie Johnson: Well, one of the most exciting things that happened to me was back when I first came to St.

Louis. I was a great fan of Earl "Fatha" Hines, the piano player and he had put out this W.C. Handy thing, a boogie woogie on the "St. Louis Blues." So I was sitting in the Musician's Hall one day and I was playing this piece when the manager of the hall came over and said, "Johnnie, this gentleman's band is playing at the Y tonight and they'd like to use this piano for rehearsal." So I said sure and jumped up and turned around and found myself looking right into Earl

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JIMI from page 13

Most recently, a series of "limited edition" pressings have emerged from Europe, with asking prices upwards of \$250 per piece. With titles such as *Lord, I See The Blues* and *Happy New Year, Jimi*, these titles are said to be limited and numbered, but duplication of numbers has emerged and multiple pressings appear to be occurring.

Compact Discs

With the advent of the compact disc, a new vault of Hendrix product has been uncovered. Studio outtakes, the transferring of bootleg titles to CD, and continuous uncovering of new tapes has provided a wealth of material for this relatively new format. At press time, over 80 Hendrix CDs are available, nearly one-half of those bootleg titles.

Douglas, dissatisfied with the lack of interest Warner Brothers demonstrated in its continued promotion of the Hendrix catalog, turned to the upstart Rykodisc label for the

first new Hendrix product on compact disc.

Pulling more than 70 minutes from six concerts the Experience performed in San Francisco in 1968, *Live At Winterland* was released and quickly became the largest selling independent label compact disc released in history. Rykodisc followed with *Radio One*, culling 1967 BBC radio broadcasts into a single CD package.

Along with the new CD format came the attempt to market a 3-inch CD "single." As a marketing ploy, Rykodisc offered *Daytripper* as a companion to *Radio One*, offering two alternative takes from the BBC sessions not available on *Radio One*.

What has become two unusually unique CDs are samplers of Rykodisc artists. Released in 1989, *Here It Is, The Music* was distributed as a sales promotion item in conjunction with TDK tapes. The other, *Steal This Disc 2*, was a commercial sampler introducing consumers to new Rykodisc product. Both discs offered preview cuts from the Hendrix performance at Isle of Wight which

Rykodisc was to have released, but never did. *Here It Is* includes "Fire" while "Love Man" is on the latter.

Warner Brothers, which had issued CD releases of Hendrix's first five albums, meanwhile was under attack for hurriedly releasing the product, not taking the time to digitally remaster the material. Finally, last year, the label agreed to go back and digitally remaster the CDs.

Refusing to recall the first releases, Warners pulled the old marketing ploy of not only remastering, but adding one or two additional "bonus" tracks to most of the new releases.

Meanwhile, bootleg compact discs of Hendrix have flourished. Just as with the bootleg album, recording and pressing quality vary widely, so one must approach the constant influx of these new releases with due caution. Some are taken straight from album acetates, while others are unearthing newly discovered concert recordings.

So where does one start collecting Hendrix? With any one piece. But where does one stop?

HENDRIX DISCOGRAPHY from page 44

Reprise	6307-2	Electric Ladyland (U.S.)	1988	\$25
Bulldog	40023	Experience Soundtrack (U.K.)	1988	\$22
Document	DR 013	Guitar Hero (Italy)	1988	\$22
Pair	SPCD2	Historic Hendrix (U.S.)	1988	\$20
	1155			
Polydor	P33P-25004	In The West (Japan)	1988	\$20
	831 312-2	In The West (Germany)	1988	\$20
	P33P-25010	Isle Of Wight (Japan)	1988	\$25
	831 312-2	Isle Of Wight (Germany)	1988	\$20
	P33P-25038	Jimi Hendrix Concerts (Japan)	1988	\$25
Media Motion	1	Jimi Hendrix Concerts (U.K.)	1988	\$35
Warner	25358	Jimi Plays Monterey (U.S.)	1988	\$12
Reprise	25119-2	Kiss The Sky (U.S.)	1988	\$9
Bescol	CD42	The Last Experience (Italy)	1988	\$7
Overseas	30CP-232	The Last Experience (Japan)	1988	\$20
Document	DR021	Live At The Monterey Pop Festival 1967	1988	\$25
Rykodisc	RCD 20038	Live A Winterland (U.S.)	1988	\$15
Living Legend	LLR-001	The Live Collection 1967 (Italy)	1988	\$20
Koine	881104	Live In London 1967 (Italy)	1988	\$15
Document	007	Live In Stockholm (Italy)	1988	\$25
Polydor	837 574-2	Loose Ends (Germany)	1988	\$20
		Midnight Lightning (Japan)	1988	\$22
Swingin' Pig	012	On The Killing Floor	1988	\$60
Rykodisc	RCD 20078	Radio One: The BBC Sessions (U.S.)	1988	\$12
Polydor	PODVCD 6	Singles Album (U.K.)	1988	\$25
	825255	Smash Hits (U.K.)	1988	\$15
Rykodisc	RCD 00056	Steal This Disc I (U.S.)	1988	\$10
Red Lightning		Woke Up This Morning And Found Myself Dead (U.K.)	1988	\$22
Mobile Fidelity	MFCD 4-816	Woodstock (U.S.)	1988	\$50
Atlantic	500-2	Woodstock (U.S.)	1988	\$15
	400-2	Woodstock Two (U.S.)	1988	\$15
Sphinx	CD001	Acoustic Jams (Italy)	1989	\$50
World Productions	023	American Dream (Italy)	1989	\$25
Reprise	6261-2	Are You Experienced? (U.S.)	1989	\$12
Polydor	839 875-2	Are You Experienced?/Band Of Gypsies/In The West/War Heroes (U.K.)	1989	\$60
Reprise	6281-2	Axis: Bold As Love (U.S.)	1989	\$12
The Early Years	02-3303	British Beat Live In Germany 1966-67	1989	\$20
Koine	880802	Cafe Au-Go-Go (Italy)	1989	\$25
World Productions	006-2	Canadian Club (Italy)	1989	\$25
Polydor	P33P-25024	Crash Landing (Japan)	1989	\$25
Reprise	2204	Crash Landing (U.S.)	1989	\$12
Polydor	837 932-2	Crash Landing (Germany)	1989	\$20
	P33P-25011	Cry Of Love (Japan)	1989	\$25
Reprise	2034	Cry Of Love (U.S.)	1989	\$12
Polydor	829 926-2	Cry Of Love (Germany)	1989	\$20
Jaguarondi	CD 001/2	Electric Jimi (Italy)	1989	\$45
Reprise	6307-2	Electric Ladyland (U.S.) (one CD)	1989	\$14
Pyramid	CD23	Electronic Church Music (Italy)	1989	\$25

Warner	26035	Essential Jimi Hendrix, Vol. 1&2	1989	\$17
Swingin' Pig	018	Fire	1989	\$20
Living Legend	023	First Rays Of The New Rising Sun (Italy)	1989	\$25
Hal Leonard	00660035	Fuzz, Feedback & Wah Wah	1989	\$20
Polydor	887 585-2	Gloria/Purple Haze/Hey Joe/Voodoo Chile (Germany)	1989	\$15
		Guitars And Amps (Italy)	1989	\$25
World Productions	005	Gypsy Suns, Moons and Rainbows (Italy)	1989	\$60
Sidewalk	JHX 8868	Here It Is, The Music (U.S.)	1989	\$15
Rykodisc	00099	Jimi Hendrix Concerts (U.S.)	1989	\$17
Warner	22306	Jimi Hendrix Experience (U.K.)	1989	\$20
Signal	CD 88110	Jimi Hendrix—The Interview (U.K.)	1989	\$45
CID	006	Jimi Hendrix/Little Richard—Rock 'n' Roll Special (Germany)	1989	\$20
Phono-Music	CD926	The Legendary Star Club Tapes	1989	\$25
		Live At Cafe Au Go-Go (Italy)	1989	\$20
Early Years	3309	Live And Unreleased The Radio Show (U.K.)	1989	\$47
Koine	K880802	The Master's Master	1989	\$17
Castle	HBCD 100	Midnight Magic	1989	\$15
Rockin'	JH01	Octavia And Univibe	1989	\$20
Neutral Zone	89012			
Hal Leonard	00660041	The Peel Sessions (U.K.)	1989	\$20
Strange Fruit	S F P S C D	Purple Haze (Holland)	1989	\$17
	065			
Success	2101CD-			
	EEC			
Polydor	871 459-2	Purple Haze (U.K.)	1989	\$12
Hal Leonard	00660043	Rhythm	1989	\$20
Sidewalk	89010/11	Shine On Earth, Shine On (Italy)	1989	\$47
Sonet	SPCD-8	Spotlight (U.K.)	1989	\$12
Neutral Zone	89011	Star Spangled Blues	1989	\$15
Rykodisc	RCD 00076	Steal This Disc II (U.S.)	1989	\$10
World Productions	022	Sweet Angel (Italy)	1989	\$22
Golden Memories		The Things I Used To Do (Italy)	1989	\$25
Hal Leonard	00660040	Variations On A Theme: Red House	1989	\$20
Galaxis	CD 9006	Voodoo Chile (Europe)	1989	\$12
Polydor	813 573-2	War Heroes (Germany)	1989	\$20
Hal Leonard	00660038	Whammy Bar And Fingergrease	1989	\$20
RFT	003	Wild Man Of Pop, Vol. 1 (Italy)	1989	\$20
RFT	004	Wild Man Of Pop, Vol. 2 (Italy)	1989	\$20
Manic Depression	001/2	Winterland Days (Italy)	1989	\$47
World Productions	026	Wizard's Vision (Italy)	1989	\$24
Bigtime	261 525-2	16 Greatest Classics (Germany)	1989	\$15
Strange Fruit	SFRCD 200	21 Years Of Alternative Radio 1 (U.K.)	1989	\$20
Polydor	873 855-2	Crosstown Traffic (U.K.)	1990	\$10
BB	1011	Electric 70s (U.K.)	1990	\$20
Pyramid	CD30	Electric Hendrix 1 (Italy)	1990	\$25
Pyramid	CD31	Electric Hendrix 2 (Italy)	1990	\$30
Manic Depression	006	Gypsies Suns And Rainbows	1990	\$50
Living Legend	030	I Don't Live Today	1990	\$25
Oh Boy	9027	Jimi Hendrix & Traffic: A Session (Luxembourg)	1990	\$25
Thunderbolt	075	Nightlife (Japan)	1990	\$22
		The Psychedelic Voodoo Chile (U.K.)	1990	\$15
Warner	2276	Smash Hits (U.S.)	1990	\$10
Hal Leonard		Tone Poems (U.S.)	1990	\$20
Wild Bird	890 901/2	Woodstock Nation (Italy)	1990	\$47



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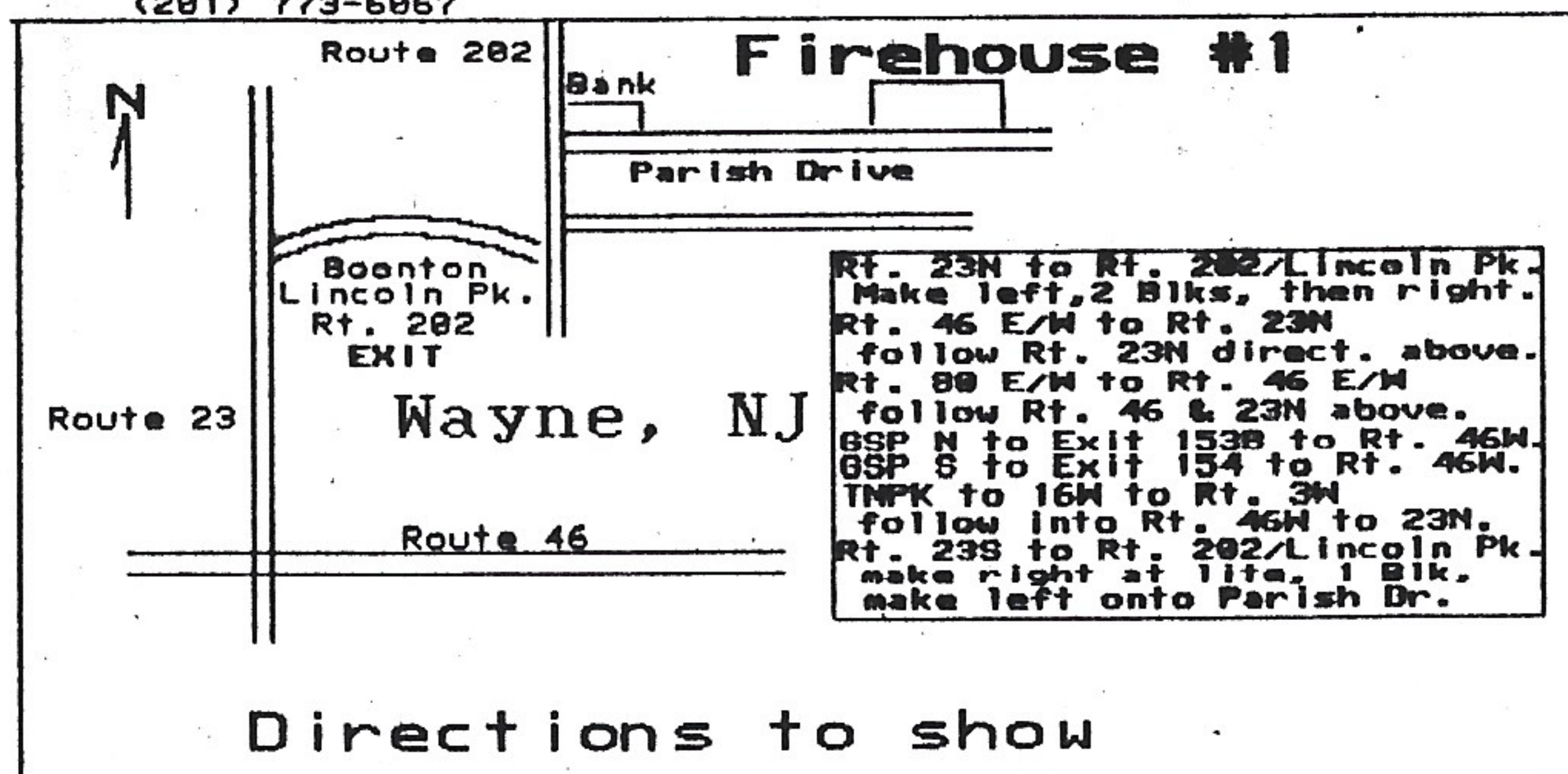
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SHOWS from 141

Nov 3 NV, Las Vegas. Recordfest Plus. American Legion Las Vegas Post #8. 733 Veterans Memorial Dr. 10am-6pm. T: 8ft. F: \$65. A: \$4. Great Lakes Promotions, 7726 W. Burleigh, Milwaukee, WI 53222. PH: 414-442-6060 between 10am-6pm CST.

Nov 3 OH, Columbus. American Record Assn. Show. Veterans Memorial Hall. F: \$30. A: \$2.50. PO Box 21616. Columbus, OH 43221. PH: 614-261-1585.

Nov 3 VA, Alexandria. Record Show. Howard Johnsons. Exit 1 South off I-95 (Capital Beltway). F: \$35. until Oct. 3. A: \$2. with ad. Record Show, Inc., PO Box 19625, Brooklyn Park, MD 21225. PH: 301-636-5783.

Nov 4 CA, Pasadena. Flea Market & Record Swap. Pasadena City College Campus Center. Room 214. 1570 E. Colorado at Hill. A: free. P.C.C. Flea Market. 1570 E. Colorado Blvd., Pasadena, CA 91106. PH: 818-449-9006.

Nov 4 IN, Indianapolis. Record Collectors Convention. Quality Inn-East. 3525 N. Shadeland, 10am-4pm. F: \$30. if paid no later than 1 week before the show or \$35. after. A: \$1.50 with discount coupon or \$250 without. kids under 12 are free with adult. ALPHA Records, Gerald Ruark, 6918 Madison Ave., Indian-

apolis, IN 46227. PH: 317-782-3345.

Nov 4 MI, East Detroit. Sunday Super Show. Eagles Club. 8 & Gratiot. F: \$35. A: \$3. Joe, PH: 313-792-9461.

Nov 4 NJ, Montvale. North Jersey Record Convention. Ramada Inn. 100 Chestnut Ridge Rd. 172 GSP. 10am-5pm. T: 67. F: \$60. A: \$3. NJ Record Convention, 8 Franklin Ave., Ridgewood, NJ 07450. PH: 201-612-9222.

Nov 8 OK, Oklahoma City. Record Convention. Holiday Inn Northwest. 3535 NW 39th Expy. 4pm-11pm. F: \$15. A: \$2. South Central Promotions, PO Box 820341, Fort Worth, TX 76182. PH: 817-281-1054.

Nov 9 KS, Wichita. Record Convention. Canterbury Inn. 5805 West Kellogg. 4pm-11pm. F: \$35. A: \$2. South Central Promotions, PO Box 820341, Fort Worth, TX 76182. PH: 817-281-1054.

Nov 10 NJ, Wayne. Second Saturday Record Show. Community Fire House #1. Parish Dr. 10am-4pm. T: up to 100. F: \$35. for 1. \$20. each add'l. A: \$3. F. Falk, Second Saturday, PO Box 643, Clifton, NJ 07012. PH: 201-773-6067.

Nov 10 OK, Tulsa. Record Convention. Camelot Hotel. I-44 & S. Peoria. 10am-5pm. F: \$35. A: \$2. South Central Promotions, PO Box 820341, Fort Worth, TX 76182. PH: 817-281-1054.

Nov 11 CA, Reseda. The Valley Indoor Record Swap Meet. Country Club. 18415 Sherman Way. 10am-5pm. T:

90. F: \$45. A: \$3. Sean, PH: 213-287-0925.

Nov 11 FL, Sarasota. 3rd Annual Suncoast Record & CD Show. Potter Bldg. Sarasota County Fairgrounds. 2896 Ringling Blvd. 10am-5pm. T: 65-8ft. F: \$35. A: \$2. Rock Island. 114 W. Fletcher Ave., Tampa, FL 33612. PH: 813-933-2281.

Nov 11 MI, Detroit. Metro Detroit Record Club Show. VFW #2358. 25671 Gratiot, Roseville, MI. 9am-4pm. F: \$30. A: \$2. PH: 313-977-7115.

Nov 11 OH, Mentor. The Lake Erie Record Collectors Show. Brown Derby Lakeland. Rt. 90 & Rt. 306. 10am-5pm. T: 8ft. F: \$35. A: \$2. Al Rose. 2249 Cottage Grove, Cleveland Heights, OH 44118. PH: 216-321-0175.

Nov 11 PA, Columbia. Record Show. Columbia Market House. Third St. (take the Rt. 441 Exit South, from Rt. 30). 9am-4pm. A: free. Keystone Record Collectors, PO Box 1516, Lancaster, PA 17604. PH: 215-273-2965.

Nov 11 TX, Dallas. Record Convention. Hilton Hotel-Richardson. Central Expy. at Campbell. 9am-4:30pm. F: \$35. A: \$2. South Central Promotions, PO Box 820341, Fort Worth, TX 76182. PH: 817-281-1054.

Nov 11 ON, Toronto. Record & Movie Collectibles Show. Lakeshore Inn. 2000 Lakeshore Blvd. West. Annette Lawrence. 104 William St. North. Lindsay, ON K9V 4A5. PH: 705-328-3491.

Nov 11 UK, Woolwich. British Collectors' Record Fairs.

Nov 17 IL, Chicago. Record Show. Holiday Inn-Hillside. I-290 (Eisenhower) at Wolf Rd. 9am-4pm. F: \$40. A: \$2. ARC Promotions, PO Box 215, Chesterfield, IN 46017. PH: 317-646-4305.

Nov 17 NY, Poughkeepsie. Record Convention. Mid-Hudson Civic Center. Civic Center Plaza.

SHOWS page 167

Kevin Michaels Presents THE NEW YORK CITY RECORD COLLECTOR'S EXPO 1990

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JOHNNIE from page 58

Hines' face. He had been standing behind me for like 10 or 15 minutes while I was playing his song. He shook my hand and congratulated me on my playing and I just went out the door like I was in a trance or something. That's a memory that I'll have for the rest of my life.

TAMPA'S ELEVENTH ANNUAL RECORD COLLECTORS SWAP MEET

SUNDAY OCT. 14, 1990
10 AM to 6 PM

Curtis Hixon Convention Center Gasparilla Room

7200 SQUARE FEET OF FLOOR SPACE

Downtown Tampa 600 Ashley St.

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